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Guide

TO THE ARTS

FEBRUARY 1990

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Stacy Combs who is one of Jefferson Public Radio's student volunteers, an invaluable support team - page 20.

Front Cover: "February Cover" by Ron Chaddock courtesy of Rogue Gallery, Medford.

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**KSOR welcomes your comments
1250 Siskiyou Blvd., Ashland, OR
(503) 482-6301**

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Guide

T O T H E A R T S

F E B R U A R Y 1990

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301

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FROM THE DIRECTOR'S DESK

Muddy Waters



Program underwriting is one of the most misunderstood aspects of public radio. And recent actions by the Federal Communications Commission have done little to help resolve the confusion.

Occasionally, listeners will confuse the distinction between the commercials broadcast over commercial radio stations with underwriting announcements on public stations. While commercials seek to actively promote the sale of particular goods or services, and commercial advertisers purchase the specific air time in which to broadcast those commercials, underwriting springs from a different premise.

From the earliest days of radio, FCC regulations have required that any party who supplies funds, or other material assistance which contributes to the broadcasting of a program, must be identified on the air. The reason for the rule dates from concern that some party might finance the broadcast of a program with ulterior motives and that the knowledge of who was behind the program might prove important to listeners' understanding and interpretation of the program's content. Commercial stations are essentially observing the same rule when they run "promotional consideration" announcements at the end of a quiz show and note that air transportation or other services used in producing the program were provided at no charge by certain parties. Thus, from the earliest days of radio, noncommercial stations have been obliged to identify on the air the names of parties who have contributed directly to the broadcast of a program.

For most of noncommercial radio's existence there was so little money being invested in programming that the service reached few people. There was little incentive for businesses to wish to associate themselves with those broadcasts. Beginning in 1967, with the passage of the Public Broadcasting Act, public broadcasting was born and federal funds started to help inject vigor into what was renamed public broadcasting. With that funding, it became possible to

develop programs which had the capacity to interest a larger audience.

The motive and the appeal differs from a commercial station's sale of air time to a business. In public radio's case the "underwriting cost" is the cost of producing and broadcasting a program. A business contributes some or all of that cost to us to help make the program possible. In the required recognition of that contribution, we identify the name of the donor and the general nature of the business which he conducts. Sometimes we give an address. That's it. There is no long listing of products, no mention of pricing, and no comment regarding the quality of this particular business' activities as compared to his competitors'.

When federal appropriations to help support public broadcasting began to slide in the early 1980's, Congress toyed with the idea of authorizing public stations to "go commercial" in order to partially replace federal funding. In fact a special group called the Temporary Commission on Alternative Financing (TCAF) was established by Congress to explore the question. The idea was forcefully opposed by most public broadcasters and TCFA ultimately concluded that the idea was unworkable. However, it did propose an "expanded" underwriting concept, subsequently authorized by the FCC, with the idea that allowing stations to say a little more about an underwriter's business might stimulate increased underwriting support for public broadcasters. For example, the "enhanced" underwriting rules allow public television stations to use the corporate logo symbol of an underwriter as part of the visual credit identification. (Public radio stations are prohibited from using an audio logo symbol in radio program credits.) However, stations still cannot make qualitative statements in the underwriting credits they broadcast. All credits must be "value neutral."

Over the past two years the FCC has sent staff members to several public radio meetings to help explain the Commission's interpretation of these new underwriting rules. Numerous seminars have been held. Lots of memoranda have been written and a few stations have been admonished by the Commission for appearing to cross the established guidelines.

Recently, WVXU in Cincinnati, received an FCC letter of sanction because of various items it had included within underwriting announcements. These included the fact that a given underwriter had been in business for over 75 years. (The Commission said that was a qualitative statement about the competence of the firm.) The Commission also objected to an

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Southern Oregon State College's
KAMT, Ashland/Medford 90.1 FM
KBEF, Klamath Falls 90.9 FM
KARA, Coos Bay 84.5 FM
KSOR, Ashland 90.1 FM
with translations to service at:

Union	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.5
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lake	88.1
FL Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Stems	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsmuir	89.3
Merrill, Malin, Tulelake	91.9
Port Orford	89.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glendale	89.3
Weed	89.5
Yreka, Montague	91.5

announcement for a food store/restaurant which noted that "fresh and original foods are the specialty." (Perhaps, the Commission believed that this was a qualitative statement which unfairly compared the establishment to ones which chose to serve unfresh foods.) WVXU also was admonished over an announcement for an advertising agency whose business was described as "offering creative services for advertising, marketing and training." (The Commission objected to the use of the word 'creative' because, according to the FCC, it reflected a qualitative judgment.) WVXU has appealed the FCC's action and related its views.

According to WVXU, the station was simply identifying the product of the restaurant/food store just as if the establishment offered French food or homemade food. The station also reported that it had checked with FCC staff who had originally told them that identifying the number of years a firm had been in existence was permissible because it was a statement of fact. The advertising agency's lines of services were simply being identified when they were listed as including "creative services" since, as is well established in the mass media industry, that is generally accepted as a description of what an advertising agency provides.

Generally, we view our own operations as having been conducted relatively conservatively in the area of underwriting credits. We have never placed a program on our schedule simply because an underwriter desired it nor have we ever removed a program from our schedule solely because an underwriter opposed, or withdrew, from it. We schedule programs using our best judgment about listener interest in them and their utility within our total program service. We invite underwriter support for a program and, when such is forthcoming, receive the

donation with appreciation and acknowledge the gift on air in accord with FCC practice. We try to handle those announcements tastefully, within the boundaries of FCC regulations as we understand them and maintain our underwriting activities as a component of our total activities rather than as an end unto itself. We have declined underwriting support when the donor desired a credit line which we believed was inappropriate.

Frankly, the latest FCC statement has us mystified. Others are equally confused. FCC Commissioner Quello is reportedly dismayed by this action by Commission staff and has been quoted as supporting WVXU.

As WVXU said in its appeal: "Public broadcasters across the county are alarmed by the letter [to WVXU] and are following this proceeding with acute interest."

As federal and state appropriations for public broadcasting have remained flat, at KSOR/Jefferson Public Radio we have worked hard to increase our underwriting support. By doing so we lighten the total fundraising burden visited upon our membership. As a result our annual underwriting income now exceeds the revenue which results from an entire marathon. We view program underwriting as an opportunity for new revenue growth which would further cushion our reliance upon membership support. But, above all, we have worked to generate underwriting support which was consonant with our overall programming objectives and with FCC regulations.

But it seems that a reasonable person working diligently might have a difficult time figuring out just what those regulations presently mean.

Ronald Kramer
Director of Broadcasting



Old Gringo

by Thomas Ormsby

The setting for this motion picture is early in the twentieth century. Pancho Villa was rising up against the federal and aristocratic system entrenched in Mexico at the time, wherein the privileged exploited the poor. It is here that we locate our three principle characters...Jane Fonda as the spinster gone south to escape her dreary, loveless life in urban America, Jimmy Smits as one of Pancho Villa's generals, and Gregory Peck as Ambrose Bierce, an accomplished American writer, tired of stale literary circles, venturing to Mexico to observe the revolution and perhaps find one last love...he is the Old Gringo.

While Peck comes through with a smooth and gentlemanly characterization, this will not be regarded as his last great role, although it *could* have been with slightly better directing. Even with everything going for him in this part, the full potential was just not realized. Unless he is offered a more choice role in the future, he will be remembered more for his flawless performance as Atticus Finch in *To Kill a*

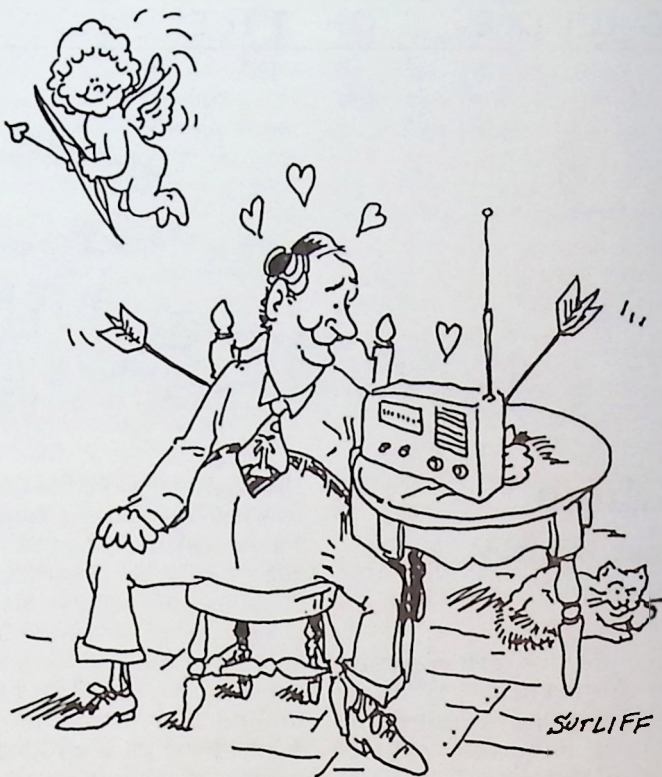
Mockingbird than for *Old Gringo*.

What is surprising though is Jane Fonda, usually trying pull off just one more role as the assertive and hard-cussing self-made woman. In *Old Gringo*, we see her surprisingly vulnerable...detected not so much in her lines, but rather, reflected in her face, finding love amid war, life amid death...timid yet brave...frightened yet secure...a genuine innocence that I have never seen in Jane Fonda before, making her's the more memorable of this motion picture's performances.

Jimmy Smits, fresh from *LA Law*, this time plays an almost Valentino-like character to spinster Fonda who finds her first love in the arms of this heroic, yet ultimately self-destructive young general.

Our three main characters never lose sight of their parts in this film, and we never lose sight of them, and in that sense, this film works well...and somehow I knew it would. Add to this Lee Holdridge's rich music score, and you've got a picture well worth seeing.

Weekly film reviews can also be heard on the Jefferson Daily regional news program each Friday afternoon.



for the love of it

"Love the classical music," commented a listener from Sunny Valley.

"Your last marathon impressed me a great deal, both your efforts and your attempt to shorten it," wrote a listener from Grants Pass.

"Heard the pledge drive when I was put on hold at a business I was was calling, and decided it was time to join," said an Ashland listener.

"Thanks for keeping me sane," said a caller from Bandon.

"Keep the jazz coming."

"I support the folk music," came from a pledger in Klamath Falls.

"Glad it's just 10 days — don't have a TV and I listen faithfully to the news," said a caller from North Bend.

Liked the 10-day marathon

Well, we liked the 10-day marathon, too, and if you've been reading the "Director's Desk," you know that we will have three marathons this year: 1) the 10-day membership drive in November during which \$72,005 was pledged; 2) a February marathon with a **goal of \$75,000** that we hope doesn't become a real marathon! **We're hoping to reach the goal in 10 days or less;** and 3) another fundraiser in April...scheduled now for a goal of \$90,000.

Goals just \$7,000 more than last year

All together, these three fundraisers will total \$237,000 — just \$7,000 more than the marathon goals for the previous year. And we're *hoping* that none of them will take longer than 10 days to complete. However, that depends on listeners to the Jefferson Public Radio stations.

Last year, our two marathon goals totalled \$230,000. One lasted 22 days; the second 23 days.

This year, we've switched to three fund drives...which we hope will not last more than 30 days combined!

You are the key... particularly if you are due to renew and haven't renewed by mail.

Different ways to meet increased costs

Our costs have increased this year, of course (have anyone's bills gone down?), but instead of adding the increase into the on-air marathons, we've decided to try to meet those increased costs in a different way — several different ways, actually: 1) set a goal of \$75,000 in renewals by mail. And, at this point, we have reached more than 50% of that goal.

2) Increase the business underwriting to \$108,732. We're not quite at 50% yet (call us if *your* business is interested — it's important!) and so we're working on that.

3) And we've planned that the Fred Meyer Charitable Trust matching funds will make up most of the rest of the increase in our costs. Again, that depends on you and other listeners — new members and increased contributions from current and renewing members... both of which will be matched by the Fred Meyer challenge grant.

Future of these sounds

And so, as we work away inside your radio, we do so with the hope that your love of these sounds will guarantee the future of these sounds.

— **Gina Ing**

Director of Resource Development



Count On Me! Here's my __ renewal __ gift membership

☐ Guild Associate/year \$500

☐ Composer/year \$240

☐ Conductor/year \$120

☐ Soloist/year \$60

☐ Concertmaster/year \$50

☐ Principal/year \$40

☐ Regular membership/year \$30

☐ Student/Senior/year \$25

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* Name _____

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I wish to use MasterCard VISA

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When quality benefits quality

by Diana Coogle

Like novelist William Faulkner, pianist and Windham Hill recording artist Philip Aaberg is unafraid of expressing the bignesses of life. Faulkner: "The old universal truths, lacking which any story is ephemeral and doomed—love and honor and pity and pride and compassion and sacrifice." Aaberg: "Music has got to contain surprises, moments of the unexpected brilliance, beauty, terror."

So it comes as no surprise that Philip Aaberg eschews the categories some would cast his music into, claiming that any pat description does a disservice to its depth. He relates to the label "New Age" only in the sense that the term refers to "the discovery of things that are important, not buying crystals and Tarot but developing a consciousness." (Unafraid of the bignesses.) He points out the melodic nature of his music by telling about the time he passed a man in a park planting trees, whistling one of his tunes. One concert-goer told him his music was "story-telling acoustic music," narrative in scope, a description Aaberg does not mind. Definitions, categories, and pat descriptions aside, however, with characteristic directness and clarity, Aaberg answers the question. "What my music is about," he says, "is evoking emotions."

It is evocative music; it moves the listener, and it comes from Aaberg's response to things that evoke emotion

in him: "Matters of the heart—compassion for what's going on in the world, strong feelings about what happened in my childhood and about sacred places." "Swoop," for instance, was inspired by a moment of "sacredness" on the Snake River, when Aaberg was floating above a falls, fly fishing (a favorite passion). He noticed black dots on the rocks below him, "and then those dots moved and became birds flying in the air under the spray and in the light. There was no leader, only the shadings of flashing of wings, the sweep of flight, the actual swoop, the rarity of being above birds in flight." From the feelings that welled up in him, the physical exultation, he wrote the piece that became "Swoop." Evocative music.

One doesn't talk long with Philip Aaberg before understanding his compassion for what's going on in the world. "I'm a fairly complex individual," he says; but there is a center to that individual as strong as the fly rod he enjoys and as flexible, a center that gives integrity to that complexity through his music and allows him to make synaptic connections with the bigger issues of the world. While defying categorization of his own music, he makes reference to the bigger disservices such restrictions cause: "If you have to make these distinctions between different kinds of music, and you won't listen to somebody because



On February 10 pianist Philip Aaberg will appear at the Music Recital Hall at Southern Oregon State College in Ashland in a benefit concert with dual recipients: the quality programming of KSOR and southern Oregon air quality programs administered by the Oregon Environmental Council in Jacksonville. The concert begins at 8:00 pm. Tickets are \$10 and may be purchased at Bloomsbury Books and KSOR in Ashland, On the Wall Gallery in Medford, and at Shoe Biz in Grants Pass.

KSOR

20th

ANNIVERSARY

*KSOR continues its
quality programming.*

of it," he says, "what are you going to do when you talk about world peace? About Apartheid?" World peace is not an abstract concept for Philip Aaberg. It is one of the things that evoke emotions to which he responds, one of the reasons his music strikes true.

Perhaps it is the strong feelings about sacred places and the bio-region Aaberg grew up in, though, that listeners feel most quickly in his music. His childhood in the tiny town of Chester in the big country of Montana has remained a major influence in his music, reflected in the title of his first solo album with Windham Hill, *High Plains*, and in the titles of individual cuts: "Remembering this Place," "Montana Half-light," "Going-to-the-Sun," "The Big Open," "Spring Creek," "Three from the Hills." An upbringing in this kind of country has made Aaberg's environmental interests not just academic but deeply rooted enough for him to actively participate in environmental issues, playing a series of benefit concerts for Old Growth in Oregon (Ashland was not included on that itinerary) and now a benefit concert in Ashland for the southern Oregon office of the Oregon Environmental Council, which

embraces air quality as its main focus.

"In Montana, where there are no major metropolitan centers, air quality is everything," Aaberg says about his home state. Growing up there, he was on the far edge of that issue, but it became abruptly pertinent when he moved to Boston, Massachusetts, to attend Harvard University on a Leonard Bernstein scholarship and lived in a room over a bus station. Suddenly air pollution became a personal affair for the boy from Montana.

The Ashland concert is a dual benefit, however—for public radio as well as for air quality, for KSOR as well as for OEC. And since Philip Aaberg doesn't do benefits for causes he doesn't endorse, those who will attend the concert as much to give their money to worthy causes as to hear a fine musician on a Friday evening in February can be assured that this musician appreciates public radio as much as they—or more so, since he has more cause. "Public radio is a great supporter of alternative forms of music," he says in gratitude. "It is an incredible institution with a freedom to program something not dictated by other interests." In addition, he feels public radio "has a real impact on things, such as



OEC wants to improve air quality in the Rogue Valley.

peace in the world" (not shying away from the bignesses of life), noting that hearing music from all around the world helps bring people together.

For Aaberg, performances are a chance "to connect with people, to have a positive impact in a conscious sense (not in a sense that everything is fluffy and roses), to get involved with people, to tell them stories that relate to the music or about things I'm concerned about that I'm dealing with." As articulate and precise with his words as he is quick with them, Aaberg admits he enjoys speaking at his concerts as much as he does playing, creating an evening's entertainment that is more than musical. Ellis Widner, reviewing Aaberg's Tulsa, Oklahoma, concert, said, "Pianist Philip Aaberg is living proof that a grand piano, in the right hands, can be as exciting as a stage or orchestra pit filled with musicians....When he wasn't dazzling the audience...with his playing, the animated and friendly Aaberg had people rolling in the aisles with laughter with his witty introductions to songs."

Evocative music, to Aaberg, means music that moves people. His first two albums, *High Plains* and *The Shape of the Land*, included pieces that were

"quiet and healing—music to move parts of you not moved by other means." His latest album, *Upright*, offers music to make people move, to move them to dance. Though it is different from his previous albums in that it deliberately emphasizes rhythmic elements, Aaberg likes to stress the continuity of integrity in the evolution of his music ("Dance and movement are healing, too."), pointing out that this music is not different from his earlier works in that it, too, comes out of his history as a musician, which includes chapters of rock and roll. And (that fly rod center bending and swaying but holding true) he defends the deviation from earlier works by saying, "I'm not in the business of doing one kind of music. As a musician and composer, I need to write different things. It's a mortal sin to play for commercial interests." (Not shunning the language of bignesses.)

An astoundingly varied musical background is the soil and fertilizer for the uncategorizable blend of music that is Philip Aaberg's signature. He gave his first solo piano concert at the age of seven, played in rock bands as a

Continued on Page 40

Desert

The Basketry of Lillie Winchester

During a time of famine, a man caught a large salmon, which he promptly cooked and ate, saving only the tail for his wife and family. He told them that beggars had gotten the rest. Doubting his story, his wife followed him the next day and watched a repeat of the scene.

Running home, she rounded up her children and prepared to leave him, telling him that they would be "sitting in front of rich people," while he would be eating mud. As he grabbed for the children, one turned into beargrass, one became a hazel bush, and his wife turned into a pine tree.

Thereafter, Indian women honored the wife and children by transforming the stems, leaves and roots of these plants into beautiful baskets. To possess such baskets was a sign of wealth.

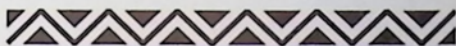
"The Greedy Father"

Traditional Karuk Indian Legend

As is often the case in Native American mythology, this legend reminds us how closely the line was drawn between nature and human life how inextricably woven together with their environment these people were.

It is thought that the Indians of the river valleys of northwestern California, the Karuks, Yuroks, and Hupas, were able to live in permanent villages only because of the richness and variety of plant and animal resources readily available to them.

Rights to specific hunting, fishing



and gathering locations were transmitted from generation to generation, as were the techniques of harvesting, storing, cooking and serving the bounty obtained. The transmittal of tool-making skills was also essential, and among the most critical of tools—in the broadest sense of the word—were baskets.

Basketry was a true necessity of life for Native Americans. Made from plant fibers that were chosen for their strength, color, pliability, water-resistance, durability and availability, baskets and other fiber-based items were used in the construction of utensils, cooking vessels, clothing, matting and many other utilitarian products.

The art and craft of basketry was primarily the domain of the women, whose highly refined skills brought prestige and distinction to their families.

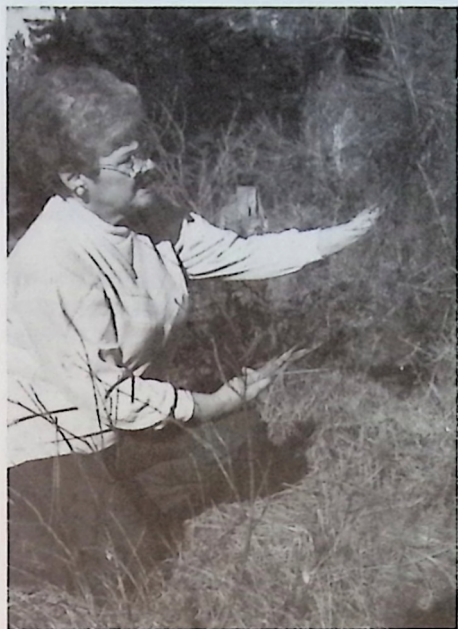
Contemporary Native Americans no longer have a subsistence need for basketry, of course, but they do often have a need to reach to their heritage in order to define themselves in a modern culture.

Lillie Winchester, a LaPine, Oregon, basketmaker and fiber artist of dual Yurok and Cherokee lineage, has done just that. Currently on exhibit at The High Desert Museum in Bend, her work reflects the rich tradition of her people. Through a quest for her heritage, she has broadened the scope of traditional Indian basketry, crafting

Designs

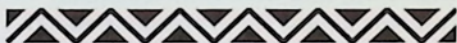
By Susan Harless
with Jack Cooper

Photography
by Jack Cooper



The key to fine basketry is careful selection of materials. Here, Winchester gathers ponderosa pine needles.

BELOW: Meticulous handwork is required at every stage. Here, Winchester starts the "button," the bottom center point of her unique coiled baskets.



contemporary art baskets out of many of the native materials used by her ancestors.

"I first started making Yurok Indian baskets using willow sticks and spruce roots," says Winchester, who moved to Central Oregon mainly because of the wide variety of natural materials available here for her work. "My great-grandmother was a full-blooded Yurok Indian and I admired the baskets of my ancestors. Because of this background, I became interested in making baskets myself."

"I soon became interested in making pine needle baskets," she says, "using a variety of needles from different trees—ponderosa pines, digger pines, oriental pines, and many others. I often add natural decorations like polished abalone, porcupine quills, and feathers."

The name "Yurok" means "downstream," as this group lived nearest to



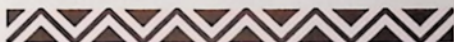


the ocean along the Klamath and Trinity Rivers. All Yurok baskets were utilitarian, and were twined of easily available fibers. The traditional design elements are generally triangular in form.

The traditional basketry fibers of the Yuroks have not changed over the centuries. Willow or hazel shoots, gathered in the spring or early fall and stripped of bark, form the structure or the warp of the basket. Very tight waterproof twining is generally done with conifer root, such as spruce or pine, when the basket is intended for cooking. Open-weave basketry is used for winnowing berries, hulled nuts or seeds. The design is woven in as a pattern with a lily leaf, such as beargrass, the softest of which is gathered after a previous year's fire. Also used are the black stems of maidenhair fern and Woodwardia fern which is dyed to a lovely rust color with alder bark. Baskets may be adorned with feathers, pinon nuts, dentalium, abalone shells or porcupine quills.

The pine needles and coiling techniques found in Winchester's work were not historically used in Indian

Reflections of a dual heritage. Lillie Winchester of LaPine, Oregon, is a full-blooded American Indian of dual Yurok and Cherokee lineage.



Lillie Winchester is best known for her larger, decorative contemporary basketry.



basketry but form the basis of a "new" form of fiber art intended for decorative rather than utilitarian purposes.

Winchester's other contributions to contemporary basketmaking include unique design elements, such as non-traditional centers, shapes, colors, and patterns.

"My designs aren't typical of any Indian tribe," she says, "but I do get ideas by studying old Indian baskets and looking at books."

The exhibit, which runs through April 2, 1990, includes the traditional basketry of the coastal northern California and Klamath River regions, with such items as a Hupa hat, Yurok acorn soup cooking bowls, small storage and winnowing baskets, cradleboards, willow mats, tobacco and trinket baskets.

Susan Harless is Curator of Exhibits at the High Desert Museum. This museum, a participatory museum of natural and cultural history, features art, historical dioramas, forestry exhibits and live animal presentations interpreting the resources and heritage

The "Desert Designs" exhibit at The High Desert Museum in Bend runs through April 2, 1990. It features 58 contemporary baskets and fiber-art works by Lillie Winchester, along with a selection of traditional Native American baskets and natural materials.



of the eight-state Intermountain West. The Museum is located 6 miles south of Bend on U.S. 97 and is open 9 a.m. to 5 p.m. year-round (except December 25, January 1 and Thanksgiving Day). Admission is \$4.50 for adults, \$4 for seniors and \$2.50 for children 6 through 12. Members and children 5 and under enter free. For more information on exhibits, programs or the Museum's unique book and gift shop which carries a full inventory of Winchester's work, call (503) 382-4754, or write, Communications Director, The High Desert Museum, 59800 S. Highway 97, Bend, OR 97702.

Roseburg Celebrates Two of America's Greatest Songwriters

An Evening with George Gershwin at the Betty Unruh Theatre

by Dr. John W. Unruh

In November of this year the Betty Long Unruh Theatre was closed for renovations, including a raised ceiling, a new lighting system, and the removal of two pillars at two corners of the stage to allow for extra seating. To celebrate the opening of the newly renovated theater in February, I was asked to produce an entertainment. I wanted a show that would be educational and highly entertaining with a balance of emotion. I chose to write about George Gershwin and to interweave his music and his fascinating life story into one show.

Since I am very busy, I have written and planned this show on planes, in airports as I'm going to meetings and traveling, and also on a week's Caribbean cruise last October. I'm the producer-writer; Marianne Jones the director; Janell Schnicker, musical director; and Arlene Grange, production director. The show opens with a public dress rehearsal on Thursday, February 8, at 8:00 pm with performances February 9 and 10 at 8:00 and a matinee on Sunday, February 11. Each performance will include hors d'oeuvres. I thought the dress code would be interesting to include anything from jeans to formal wear, since George Gershwin's music was for the coffeehouses as well as the Metropolitan Opera and Carnegie Hall.



George Gershwin

I founded the theater, which had its opening on March 19, 1987, with *A Man of All Seasons* in memory of my wife, Betty Long Unruh, who was killed by a drunken driver on Jan 23, 1985. Since then the theater has been very popular, producing six plays yearly, offering workshops and monthly coffeehouses targeted for family entertainment, routinely playing to packed houses.

Dr. John William Unruh, M.D., P.C., is a strong supporter of theater in Roseburg and of KSOR. He has a practice at the Harvard Eye Clinic in Roseburg.



The Irving Berlin Festival at Umpqua Community College

by Marie Rasmussen

"Say It With Music" writes former singer waiter. Fourteen-year-old Irving Berlin spent several years as a singing waiter in New York City. This unconventional vocal training became the foundation for the creative genius that later wrote 1500 of America's most familiar songs. In February and March at Umpqua Community College, Roseburg, the work of Irving Berlin is celebrated with a festival of cultural events. Each event reflects some aspect of the musical heritage we have received from Irving Berlin.

The Irving Berlin Festival is the fifth festival in a tradition that began at U.C.C. in 1981 with the Aaron Copland Festival. The enthusiasm that was generated for Copland's music by the first festival led to the production of "The Gian Carlo Menotti Festival," followed by "Escher, Gödel, Bach Festival," based on a book by Douglas Hofstadter; and later in 1987 "Expression/Suppression," a festival of censored arts was produced. Using festivals as a vehicle for learning more about a concept, an issue, or a creative genius has given a unique opportunity to college students and community members.

The Irving Berlin Festival is a collaborative effort by the Fine and Performing Arts Department at U.C.C. The first event of the Festival is a musical Irving Berlin



Irving Berlin

IRVING BERLIN FESTIVAL



himself listed as one of his favorite works — *Annie Get Your Gun*. College students and community members provide the acting, singing, and dancing talent under the artistic direction of Dean Remick. Steve Biethan is the Music Director, and Rick Williams the choreographer. Master Set Designer, Robert Mack Bell of the U.C.C. Art Department will contribute technical artistic assistance. In the play, Sharpshooter Annie Oakley loses her title and her heart to Frank Butler. *Annie Get Your Gun* is full of familiar hit tunes wrapped around a nostalgic plot.

While Irving Berlin was writing songs about American feelings and the quality of American life, American artists were reflecting our heritage in other mediums that include paintings, photography, and poster art. In the U.C.C. Art Gallery there will be an exhibition of art and memorabilia from the Berlin era in a show entitled *Our Times*. In the Gallery exhibition visitors will catch the spirit that nurtured Irving Berlin's tunes from the 20s, 30s and 40s.

On March 9, Ed Ragazzino of the Eugene Festival of Music Theatre will take an audience on a musical history tour of Irving Berlin's show business achievements. American cultural values and standards in American music are the legacy Berlin gave us. *Show Biz and Berlin with Ragazzino* will give insights into the fusion of Berlin's musical genius and show business history.

Irving Berlin's war experiences included World War I active service and entertaining U.S. troops in World War II. Although he was born in Russia, he embraced American with fervor and a sense of patriotism that was infused into his music. That patriotism is the theme of an all-day assembly with Douglas County school children. With the co-sponsorship of the Oregon Music Teachers Association, assembled children will have learning exercises to familiarize them with *Patriotism and Berlin*. An evening concert open to the public concludes the event.

A medley of Berlin tunes about love will be featured at the Spring concert of the 90-voice *Roseburg Concert Choral*. Berlin often wrote of love. Love and the loss of love are recurring themes in his music, a condition he personally experienced. He lost his first wife shortly after their honeymoon. In 1926 he remarried after writing

to his new bride-to-be one of his most treasured love songs, "Always."

Bandon, Oregon, musician Arthur Barduhn joins three choral and instrumental groups from Umpqua Community College in the final event of the Irving Berlin Festival. Jazz and Ragtime is the theme, and the music to be played will include Berlin's masterpiece, "Alexander's Ragtime Band." Arthur Barduhn is a talented vocalist and instrumentalist. His performance blends a breadth of knowledge of music history with a menu of instrumental talent. Berlin's music makes you want to cheer, to laugh, to fall in love, to "Remember." *Berlin and Barduhn* is an event you will want to attend.

He could neither read nor write music but played entirely by ear. Whether standing on a street corner and singing to support his family or in the company of United States' presidents, Irving Berlin learned to "Say It With Music" and thus showed America what it was feeling. Plan to attend the events at Umpqua Community College and learn more about Irving Berlin's vision of America.

The Irving Berlin Festival is supported by a grant from the Hallie Brown Ford Foundation and Oregon Committee for the Humanities in affiliation with the National Committee for the Humanities.

Marie Rasmussen is the Fine and Performing Arts Chair at Umpqua Community College.

IRVING BERLIN FESTIVAL Schedule of Events

ANNIE GET YOUR GUN Umpqua Community College Jacoby Auditorium

February 22, 23, 24 8 p.m.

March 2, 3 8 p.m.

March 4 2 p.m.

Tickets: \$7 Adults · \$5 Students & Seniors

OUR TIMES Whipple Fine Arts Center, The Art Gallery

February 2 – March 2

Gallery hours: Monday–Friday 1–5 p.m. or by special arrangement

SHOW BIZ AND BERLIN Whipple Fine Arts Center, Center Stage Theatre

March 9 7 p.m.

No admission charge

This presentation is co-sponsored by the Oregon Committee for the Humanities in affiliation with the National Endowment for the Humanities.

PATRIOTISM AND BERLIN Umpqua Community College Jacoby Auditorium

March 15 7 p.m.

No admission charge

THE SPRING CONCERT OF THE ROSEBURG CONCERT CHORALE

Umpqua Community College Jacoby Auditorium

March 18 3 p.m.

Tickets: \$3 Adults · \$2 Students & Seniors

BERLIN AND BARDUHN Umpqua Community College Jacoby Auditorium

March 30 8 p.m.

Tickets: \$3 Adults · \$2 Students & Seniors

"We Couldn't Do It

STUDENTS AND VOLUNTEERS...the unsung and oft forgotten support team that carries much of the weight of bringing public radio your way.



Katie Thorsheim, folk show host

They come to the station at all hours, dragging in bleary-eyed and numb on cold and frosty mornings long before dawn, gathering up news wire copy and arousing the transmitters from their three hour sleep.

They come during the day, between classes, to oversee a confusing array of tape machines, switching equipment and knobs, to make sure that you are current with news, weather and program information. They try their hand at pronouncing afternoon classical concert presentations, telling us about Wolfgang "Moze-art" or Leonard Bern-steen.

And they come at night, loaded with boxes of their personal records to play on late night jazz, new age, world beat or blues shifts, pumping life into the eclectic nocturnal offerings of Jefferson Public Radio.

They are the student and volunteer announcers that fill in much of the



Jon Kenneke, chief student announcer



Brian Gould

daily broadcast schedule. Without them, our stations would grind to a silent and permanent halt.

From the outset, KSOR was established as a training facility, probably better described as a crucible in which nervous and frequently-swallowing communication majors take to the air for the first time, with heart rates at the critical level and normal breathing on hold. But that's how this trade is learned...with ashen-white greenhorns

Without Them”^{by} Thomas Ormsby

at the microphone, trying desperately to regain control of their respiratory systems after reading a public service announcement that expired the day before.

But there's more to running a radio station than just the glory of announcing. Jefferson Public Radio utilizes its student power in all of its daily operations, including archiving of news programs, clipping newspapers, checking incoming satellite recordings, preparing and anchoring newscasts or track-



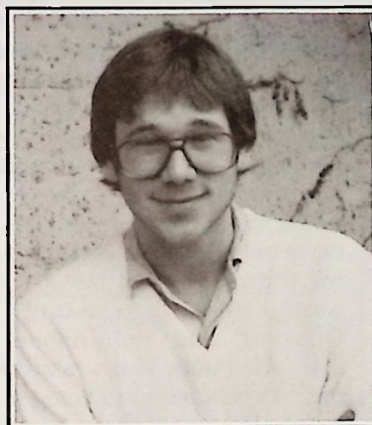
Julie Sanderson



David Harter, Possible Musics



Erik DeKlerk



Curtis Worsley

ing down stories, answering phones, filing records or running numerous errands. Many students are compensated for their time and effort with work-study monies paid out monthly. Others receive college credit for their "air-time." But there are quite a few regulars who staff our microphones, receiving neither credit nor money, motivated more by a love of radio and the satisfaction that comes from tailoring four to five hours of quality



Nicole Myers, jazz host



Brian Martin, news archivist

music programming to their appreciative and loyal audiences.

Many of the features heard on the Jefferson Daily are carefully crafted by amateur news hounds who spend long hours, even days, editing and splicing "raw" tape into the finished two or three minute "spots" for the feature block on the *Daily*. News Director Annie Hoy always has an eye (or ear) out for potential news volunteers, happily roping in any eager warm bodies who seek radio news experience, which can lead to further career opportunities.

For example, the recently departed morning news announcer Kent McQuillen (heard during *Ante Meridian* gained enough experience and confidence from his internship at KSOR to move on to a permanent morning news anchor position with Alaska Public Radio in Valdez. (At last report, Kent was found in his quonset hut, frozen to his radio-telephone while trying to arrange for an emergency shipment of electric underwear...but he's doing fine now).

Therein lies the reason we persist: the genuine belief that we offer the finest radio programming in the area...and that is not such a bad tradition to live up to.

That is why we have so many fine and competent people who come forth regularly to volunteer their particular talents...and for each and every one of them, we are most grateful.

Other personalities featured on pages 1, 26, 29, 33, 37 and 46.

The Jefferson Public Radio News Department has several volunteer on-air positions open. We are looking for a morning news anchor and additional newsreaders for the *Jefferson Daily* as well as alternate hosts for the program. The news department is also looking for volunteer stringers in outlying communities. No experience is necessary. You only need to have a genuine curiosity about the world around you, a nice speaking voice, the ability to learn quickly and be able to work under deadline pressure. The news department will provide all the training. Please contact News Director Annie Hoy or Assistant News Director Joe Follansbee. The Jefferson Public Radio news department is committed to being a training ground for broadcast journalists.

Cultural Equations

EDITOR'S NOTE: In April, the Arts Council of Southern Oregon will release the first findings of its comprehensive study of the importance of the arts and cultural activities in Jackson and Josephine counties. The following article, reproduced from the newsletter of the Oregon Arts Commission, gives the results of a similar state-wide study in 1987, Cultural Equation: The Sum of the Arts, which compiled survey information from 175 arts organizations in Oregon.

The information collected shows that Oregon's arts community is big, and has grown considerably since the 1985 IMPACT study was produced. In 1987, arts income from nonprofit organizations exceed \$42 million; and over 7,000 artists, technicians, and administrators were employed. Attendance at arts events exceeded seven million people; 67% greater than previously reported (and more than twice the population of the state.) Nearly 100,000 individuals volunteered their time to arts organizations: an average of 5 1/3 hours per person per week.

The study found that while organizations in some arts forms such as dance, music and community arts carry a sustained debt, the field as a whole posted an annual surplus of over \$2 million. Symphony and opera organizations made substantial strides over previous years' losses, posting a gain of \$519,113.

Earned income grew from 55.9% of all revenues in 1985 to 60.5% in 1987. Oregon's performing arts groups earn well over the national average for percentage of earned income:

ART FORM	OREGON	NATL. AVERAGE
Symphony	51.5%	34.7%
Dance	67.8%	59.0%
Theater	73.7%	61.1%

As a percentage of total income, government funding increased slightly from the 1985 survey (10.1% to 11.4%) but is still way below the 1979-81 level of 16.7%. Corporate support declined slightly from 5.3% in 1985 to 5.1% in 1987. Foundation giving also dropped slightly from 6.8% to 6.5% of total income. A partial explanation lies in the larger base of arts groups included in the 1987 survey. Corporate and foundation giving tends to favor the larger cultural groups. When giving is focused on 12 of Oregon's larger cultural groups, corporate funding increased 1.7%; government grants 6.8%, and foundation support 55.9% between 1985 and 1987. (The large jump in foundation giving is reflected in substantial grants from Fred Meyer and M.J. Murdock charitable trusts, Collins and Chiles foundations, and Eugene Arts Foundation to large cultural organizations in the state.)

The report examines economic multipliers which may be used to estimate the full effect of direct and indirect spending resulting from arts activity. For example, dollars paid to an actor by an arts organization are then circulated in the local economy to pay rent, food or entertainment. The dollars paid by audience members who buy tickets to see that actor perform may induce additional spending in the community

Continued on Page 40

PROGRAMS & SPECIALS AT A GLANCE



Garrison Keillor's American Radio Company can be heard for a second time every Sunday afternoons at 2:00 pm on all stations beginning February 4.

February is Black History Month. To celebrate, we bring you **Bass Lines**, the audio memoirs of Milt Hinton, weekdays at 9:30 am and 11 p.m.

Milt "The Judge" Hinton, "dean of jazz bassists." Mr. Hinton shares his memories of his life from the 1920s on in **Bass Lines: Reflections**. Milt Hinton, a series of 28 three minute segments in celebration of Black History Month. **Bass Lines** will air at 11 p.m. on KSOR beginning February 4.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
10:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
10:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 News	12:00 News
12:00 Chicago Symphony	2:00 Philadelphia Orchestra	2:00 St. Paul Chamber Orchestra	2:00 St. Paul Chamber Orchestra
2:00 Garrison Keillor's American Radio Company of the Air	4:00 Fresh Air	4:00 Fresh Air	4:00 Fresh Air
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
8:00 Sing Out's Songbag	9:00 New American Radio	9:00 Joe Frank	9:00 Vintage
9:00 Possible Musics Including Music From Hearts of Space at 11 pm	9:30 Territory of Art	10:00 Ask Dr. Science	9:30 A Taste of the City
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)

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ary 1.

Dickens' **A Tale of Two Cities** continues Wednesdays
at 9:30 pm on KSOR.

Wynton Marsalis leads a band of Ellington alumni in
a series of Ellington suites on **The American Jazz
Radio Festival** Thursday, February 8 at 10:02 pm on
KSOR.

Celebrate Mardi Gras with **Bluesstage at Mardi Gras**,
on "lundi gras," Monday, February 26 at 10:02 pm on
KSOR

Wednesday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 News	12:00 News	12:00 News	10:30 Metropolitan Opera
2:00 Detroit Symphony	1:30 Music From Washington	1:30 Music From Washington	2:00 San Francisco Symphony
4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 Garrison Keillor's American Radio Company of the Air
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 Sandy Bradley's Potluck
9:00 Le Show	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:00 Bluesstage
10:00 American Jazz Radio Festival	10:02 Afro Pop	10:02 Afro Pop	10:00 The Blues
10:02 American Jazz Radio Festival	11:00 World Beat	11:00 World Beat	
12:00 Post Meridian (Jazz)			

Sunday

* by date denotes composer's birthday



Carl Weldon, announcer

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.
Includes:

6:35 am Ski Report

7:37 am Star Date

Local broadcast funded by *Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.*

9:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

10:00am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1 Rogue Valley

KSBA 88.5 Coos Bay

KSKE, 90.9 Klamath Falls

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

10:30 am St. Paul Sunday Morning

Local funding by *Dr. Joel Tobias, Medford Thoracic Associates in Medford.*

Feb 4 Violist Cynthia Phelps, violinist Jorja Fleezanis, flutist Timothy Day and pianist Kirsten Taylor perform music by Hindemith, Paulus, and Beethoven.

Feb 11 The Kalichstein/Laredo/Robinson Trio performs music by Haydn, Zwillich, and Shostakovich.

Feb 18 The Dale Warland singers perform music by Bach, Brahms, Randall Thompson and others.

Feb 25 The Nash Ensemble is featured.

12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Feb 4 Leonard Slatkin conducts *Solstice* by Donald Erb; the Violin Concerto, op. 14 by Barber; the Symphony No. 87 in A by Haydn; and *Variaciones concertantes* by Alberto Ginastera.

Feb 11 Marathon

Feb 18 James Levine conducts the Concerto for Orchestra by Bartok, and *The Planets* by Gustav Holst.

Feb 25 Stuart Challender conducts *Very High Kings* by Meale; the Piano Concerto No. 1 in C, Op. 15 by Beethoven, with soloist Stephen Bishop-Kovacevich; Four Interludes from *Intermezzo* by Richard Strauss; and *The Warriors* by Percy Grainger.

2:00 pm American Radio Company of the Air

A repeat of the Saturday night KSOR broadcast, this time for all stations!

4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission on KSOR funded by a natural foods restaurant now building in downtown Medford; Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Funding on KSBA provided by Center Books, Bandon; and the Northwest Collectors Gallery, south of Bandon.

Feb 4 *Seeds of Change*, with Peter Tompkins While painting a bleak picture of the ecological realities facing humanity, Tompkins presents a wide range of alternative solutions and breakthroughs which could transform the situation.

Feb 11 *Wise Man, Tribal Elder, with Guboo* Ted Thomas Guboo, which means "Good Friend," is an 80-year-old Chief Elder of the Yui Tribe in Australia. He speaks about the beliefs of his people and his ancestors.

Feb 18 *The Greening of Gaia*, with Ralph Metzner Transforming our relationship to the Earth and to Nature serves as the focal point for this dialogue about restoring the balance.

Feb 25 *Seeking Peace*, with H.H. The Dalai Lama and others Excerpts from the 1989 conference called "Seeking the True Meaning of Peace," held in Costa Rica. Speakers include the Dalai Lama, Barbara Marx Hubbard, Stanley Krippner, Thomas Berry, Jean Bolen, Armando Solano and Abelardo Brenes.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson, the Allen Johnson Family, the Northwest Nature Shop, and Burch and Burnett of Coquille.

6:00 pm KSMF 89.1 Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9 Klamath Falls

Siskiyow Music Hall

Classical music for your weekend evening until 2:00 am.

6:02 pm The Folk Show

Katie Thorsheim presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

Local funding provided by Patricia Seiler and Philip Stutenberg, Attorney at Law, Klamath Falls

9:00 pm Possible Musics

David Harrer and Bob Bertram present new age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space

2:00 am Sign-Off



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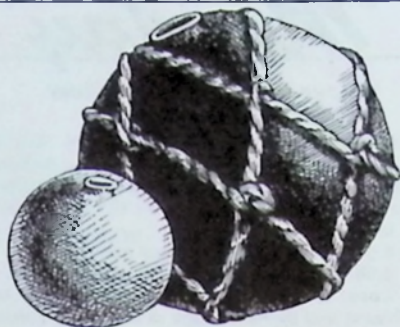
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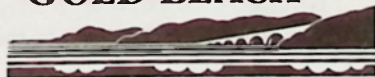
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GOLD BEACH



On the Southern Oregon Coast
Chamber of Commerce
510 South Ellensburg
Gold Beach, Oregon 97444
1-800-452-2334 (Inside Oregon)
1-800-542-2334 (Outside Oregon)

Monday

* by date denotes composer's birthday

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Includes:

6:50 am Local and regional news.

6:56 am Russell Sadler's Oregon Outlook

Local funding provided in part by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay,

KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

Local funding for 7:00-7:30, KSMF, provided by Joseph Winans Furniture, Medford.

Local funding for 7:00-7:30, KSBA provided by A New Leaf Nursery and Landscaping, Coos Bay.

Local funding for 7:30-8:00, KSBA, provided by Coos Head Natural Food Store, North Bend.

7:00 am Ante Meridian

Keith Henly brings you classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:30 am Bass Lines

The audio memoirs of jazz great Milt Hinton

9:57 am Calendar of the Arts

10:00 am First Concert

Your host is Pat Daly.

Feb 5 Marathon

Feb 12 Marathon

Feb 19 DVORAK: Symphony No. 7

Feb 26 COPLAND: *Billy the Kid*

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

Feb 5 Marathon

Feb 12 Marathon

Feb 19 Neal Stulberg conducts the *Sinfonia* india by Carlos Chavez; the Symphony No. 4 in B-flat, Op. 60 by Beethoven; and the Piano Concerto No. 3 in d minor, Op. 30 by Rachmaninov, with soloist Stephen Hough.

Feb 26 Riccardo Muti conducts the Overture to *William Tell* by Rossini; Concert Music for Strings

and Brass by Hindemith; and the Symphony No. 4 in f minor by Tchaikovsky.

4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

4:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

5:00 pm All Things Considered

Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

Local funds on KSOR by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30pm KSMF 89.1/Rogue Valley

KSBA, 88.5/Coos Bay

KSKF 90.9/Klamath Falls

The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding provided by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

6:32 pm Siskiyou Music Hall

Your host is Thomas Ormsby

Feb 5 Marathon

Feb 12 Marathon

Feb 19 R. STRAUSS: *Also sprach Zarathustra*

Feb 26 GRIEG: String Quartet in g minor

9:00 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Siskiyou Music Hall continues with classical music until 2:00 a.m.



Sage Silverstein, Monday Post Meridian Jazz host.

10:02 pm Post Meridian Jazz

Includes:

11:00 pm Bass Lines

The audio memoirs of jazz bassist Milt Hinton

2:00 am Sign-Off



Shelly Forest

**HAIK
DESIGNER
482-8564**

9:00 pm New American Radio

This series is devoted to works of radio art by both established artists and young artists working in radio for the first time.

Feb 5 Calewalayana by five Finnish producers. Bear Island, a remote wilderness area of Finland, serves as the primary recording area for this remarkable work that reverberates with the sounds of nature and ancient musical instruments.

Feb 12 Come Straight by Joseph P. Gill. This drama allows us a glimpse into the psyche of drug-involved black youth. It explores the drives, motives, and social rewards that precondition illicit activity and alienate young people from traditional support systems.

Feb 19 The Voice Is the Muscle of the Soul by Eva Odrischinsky. A unique sound documentary about the Roy Hart Theatre in France.

Feb 26 The WNYC Project and Imaginary Portrait #1 by Kevin Jones. Jones is a text-sound composer who cuts up and rearranges spoken texts into unique sonic creations.

9:30 pm The Territory of Art

Produced by the Los Angeles Museum of Contemporary Art, this series presents new works by an array of contemporary artists.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm February 26 Bluesstage at Mardi Gras
Celebrate "lundi gras," Mardi Gras Monday, with Bluesstage. This three-hour special, hosted by Ruth Brown, features the Neville Brothers, The Meters and Michael Mooney.

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Tuesday

* by date denotes composer's birthday

- 5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am.
plus:

- 7:37 am Star Date
8:37 am Ask Dr. Science
9:30 am Bass Lines
9:57 am Calendar of the Arts

- 10:00 am - 2:00 pm First Concert
Feb 6 Marathon
Feb 13 Marathon
Feb 20 HAYDN: String Quartet Op. 76, No. 3
("Emperor")
Feb 27 BRUCH: Violin Concerto No. 1

- 12:00 n News
Headlines, weather forecast and the Calendar of the Arts.

- 2:00 pm The Saint Paul Chamber Orchestra
Conductors Christopher Hogwood, Hugh Wolff and John Adams lead this renowned chamber orchestra.

- Feb 6 Marathon
Feb 13 Marathon

- Feb 20 Ivan Fischer conducts the Overture to *La scala di seta* by Rossini; the Concertino for Clarinet and Chamber Orchestra, Op. 48 by Busoni, with soloist Richard Stoltzman; the Clarinet Concerto by Copland, again with Stoltzman as soloist; and the Suite from *A Midsummer Night's Dream* by Mendelssohn.

- Feb 27 David Zinman conducts the Sinfonietta by George Perle; the Piano Concerto No. 19, K. 459 by Mozart, with soloist Horacio Gutierrez; and the Symphony No. 6 in C ("Little") by Schubert.

- 4:00 pm Fresh Air
Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

- 4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm

- 4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

- 5:00 pm All Things Considered
Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

- 6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily
A repeat of the 4:30 broadcast on KSOR.

- 6:30 pm Star Date
Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

- 6:32 pm Siskiyou Music Hall
Feb 6 Marathon
Feb 13 Marathon
Feb 20 BAX: String Quartet No. 1
Feb 27 SCHUMANN: *Fantasiestucke*

- 9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Siskiyou Music Hall continues until 2:00 am.

- 9:00 pm Joe Frank
Feb 6 To the Bar Life Joe Frank tells the true story of a man who grew up in a well-to-do family during the Depression, went to war in Europe, joined a monastery, and eventually became a homeless person in Venice, California.

Feb 13 Talking About Love In a humorous and deeply-moving program, five men talk about their lives from childhood to the present.

Feb 20 At the Border A discussion of the 19th century Russian religious sect called "The Hole Worshipers."

Feb 27 Highways West Stories of the American night.

- 10:00 pm Ask Dr. Science
Produced by the Duck's Breath Mystery Theatre.
Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.

- 10:02 pm Post Meridian Jazz
Includes:
11:00 pm Bass Lines

- 2:00 am Sign-off



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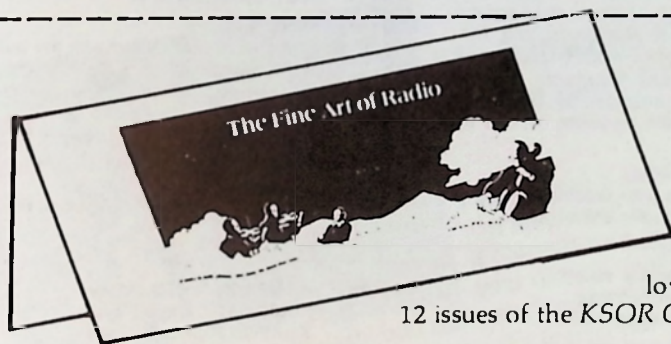
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- ☐ Student/Senior/year \$25

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Wednesday

* by date denotes composer's birthday

- 5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:
7:37 am Star Date
8:37 am Ask Dr. Science
9:00 am Bass Lines
9:57 am Calendar of the Arts

- 10:00 am First Concert
Feb 7 Marathon
Feb 14 Marathon
Feb 21 BEETHOVEN: Sonata No. 12 in A
Feb 28 MOZART: Symphony No. 40

- 12:00 n News
Headlines, weather and the Calendar of the Arts.

- 2:00 pm The St. Louis Symphony
Broadcast concerts under the Direction of Leonard Slatkin.

- Feb 7 Marathon
Feb 14 Marathon
Feb 21 Leonard Slatkin conducts the Leonore Overture No. 1, Op. 138 by Beethoven; and *The Glass Bead Game* by Claude Baker.
Feb 28 Thomas Peck conducts *Deux Gymnopédies* by Satie (arranged by Debussy); *Gloria* by Poulenc; and the Requiem, K. 626 by Mozart.

- 4:00 pm Fresh Air
Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

- 4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm

- 4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather,

and features. Hosted by KSOR News Director Annie Hoy.

- 5:00 pm All Things Considered
Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA provided by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

- 6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily
A repeat of the 4:30 KSOR broadcast.

- 6:30 pm Star Date
Local funding by Doctors of Optometry Douglass Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

- 6:32 pm Siskiyou Music Hall
Feb 7 Marathon
Feb 14 Marathon
Feb 21 ELGAR: Enigma Variations
Feb 28 BIZET: Symphony in C

- 7:00 pm Music Memory
Music programmed in conjunction with the public schools' music memory program.

Local funding provided by ERA Hampton Holmes Realty, Ashland

- Feb 7 BACH: Organ Fugue in g minor
Feb 14 WAGNER: Prelude from *Tristan und Isolde*
Feb 21 LOUIS ARMSTRONG: "West End Blues"
Feb 28 Review

- 9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Music Hall continues with classical music until 2:00 am.

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9:00 pm Vintage Radio

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Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta

9:30 pm A Tale of Two Cities

A British cast performs this radio adaptation of Dickens' classic.

Feb 7 The Golden Thread, part two Charles Darnay is on trial for his life. The charge: treason.

Feb 14 The Golden Thread, part three Carton and Darnay dine together to celebrate Darnay's acquittal.

Feb 21 The Golden Thread, part four The scene is France. Monseigneur is a powerful man whose fortune is built on the backs of the poor.

Feb 28 The Golden Thread, part five In the French town of Saint Antoine, Monsieur and Madame Defarge measure the currents of discontent and bide their time.

10:00pm Ask Dr. Science

Local funding by the Gateways Program of Douglas Community Hospital in Roseburg

10:02 pm Jazz Album Preview

A weekly look at the newest and the best in jazz.



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Thursday

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5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:
7:37 am Star Date
8:37 am Ask Dr. Science
9:30 am Bass Lines
9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert
Feb 1 SCHUMANN: Symphony No. 4
Feb 8 Marathon
Feb 15 SHOSTAKOVICH: Symphony No. 9
Feb 22 VAUGHAN WILLIAMS: Symphony No. 5

12:00 n News
Headlines, weather, and the Calendar of the Arts.

2:00 pm The Detroit Symphony
Feb 1 Gyorgy Lehel conducts the *Galanta* Dances by Kodaly; the Piano Concerto No. 2 in A by Liszt, with soloist Cyprien Katsaris; and the Concerto for Orchestra by Bartok.

Feb 8 Marathon
Feb 15 Gunther Herbig conducts *Sequoia* by Joan Tower; the Violin Concerto No. 5 in A, K. 219 by Mozart, with soloist Christian Tetzlaff; the Symphony No. 95 in C by Haydn; and the *Academic Festival Overture*, Op. 80 by Brahms.

Feb 22 Raymond Harvey conducts the Symphony No. 1 in One Movement, Op. 9 by Barber; the Piano Concerto No. 2 in f minor, Op. 21 by Chopin, with soloist Alexei Sultanov; and the Symphony No. 9 in e minor, Op. 95 ("New World") by Dvorak.

4:00 pm Fresh Air
Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/ Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm.

4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered
Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D. Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA provided by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
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The Jefferson Daily
Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date
Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall
Feb 1 SAINT-SAENS: Cello Concerto No. 2
Feb 8 Marathon
Feb 15 SIBELIUS: Symphony No. 3
Feb 22 SCHUBERT: Trio No. 2

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Music Hall continues with classical music until 2:00 a.m.

9:00 pm Le Show
Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm Ask Dr. Science
Late night nuttiness.

10:02 pm American Jazz Radio Festival
Includes:
11:00 pm Bass Lines
An NPR weekly series of jazz in performance.

Feb 1 Hiroshima mixes ancient Japanese instruments with synthesizers and electronics, and plays music from their latest album, *East*.

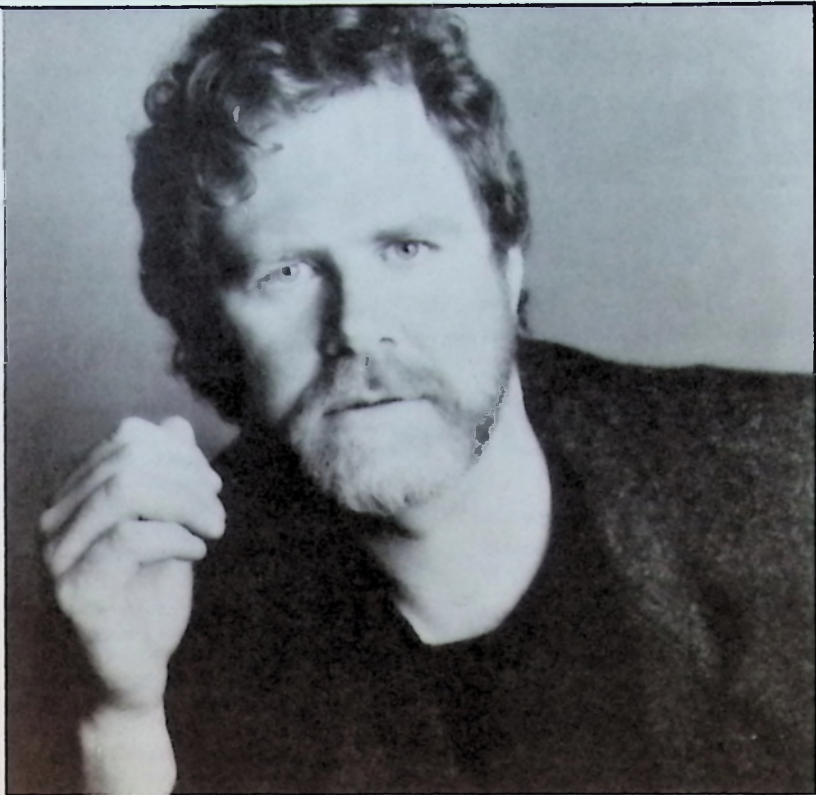
Feb 8 Wynton Marsalis leads a band of Ellington alumni in performances of Ellington suites.

Feb 15 Mr. Jelly Lord, a new incarnation of the New Orleans Hot Seven, plays Jelly Roll Morton.

Feb 22 Walter Davis, Jr., Tommy Flanagan, Barry Harris, Slide Hampton, Jimmy Heath and Jackie McLean in a tribute to Bud Powell.

12:00 midnight Post Meridian
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2:00 am Sign-Off



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Friday

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5:00 am Morning Edition
6:50 am Local News
6:57 am Russell Sadler

KSMF 89.1/Rogue Valley
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KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Regional news at 7:30, 8:30, 9:00 and 9:30 am,
plus:

7:37 am Star Date
8:37 am Ask Dr. Science
9:30 am Bass Lines
9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Feb 2 MOZART: Symphony No. 25
Feb 9 Marathon
Feb 16 BEETHOVEN: "Appassionata" Sonata
Feb 23 CHOPIN: Piano Concerto No. 1

12:00 n News
Headlines, weather and the Calendar of the Arts.

1:30 pm Music from Washington
Concerts recorded in the nation's capitol.

Feb 2 Tashi performs music by Haydn, Hindemith, Brahms and Gershwin.

Feb 9 Marathon

Feb 16 Pianist Andre Watts performs works by Beethoven, Chopin, Haydn and Liszt.

Feb 23 The King's Singers perform motets by Lassus, "Nonsense Madrigals" by Ligeti, and songs by Lennon and McCartney.

3:30 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA and KSKF Saturdays at 3:00 pm).

Local funding by Piano Studios and Showcase, Medford

Feb 2 Don Pullen, long an associate of Charles Mingus, joins Marian on "All The Things You Are," and solos on his own "Jana's Delight."

Feb 9 Benny Green plays Monk's "Ruby My Dear" and a duet with Marian of Monk's "Straight, No Chaser."

Feb 16 Ruth Laredo, the famed concert pianist, performs several works by Scriabin, and Marian improvises a musical portrait of Laredo.

Feb 23 Tommy Flanagan, one of the most tasteful and elegant pianists in jazz, joins Marian for some be-bop duets.

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA provided by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30 pm KSMF 89.1/Rogue Valley
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The Jefferson Daily

Repeat of the 4:30 KSOR broadcast.

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6:30 pm Star Date

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6:32 pm Siskiyou Music Hall

Feb 2 PROKOFIEV: String Quartet No. 2

Feb 9 Marathon

Feb 16 C.P.E. BACH: Organ Concerto in E-flat

Feb 23 TCHAIKOVSKY: Symphony No. 1
("Winter Dreams")

10:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 am.

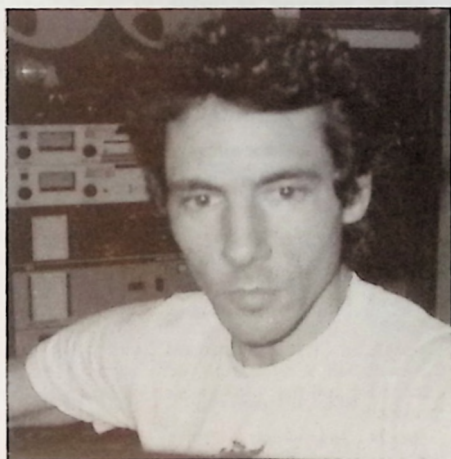
10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm Afropop Worldwide

Afropop expands its focus to include great music from Brazil, North Africa and the Carribean. Join Georges Collinet for some of the hottest rhythms in the world.

11:00 pm Bass Lines



Chris Wood, host of World Beat.

11:02 pm World Beat

Host Chris Wood presents reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, nueva cancion and all kinds of other great pop music from around the world. An upbeat end to your week.

2:00 am Sign-Off

Disneyland

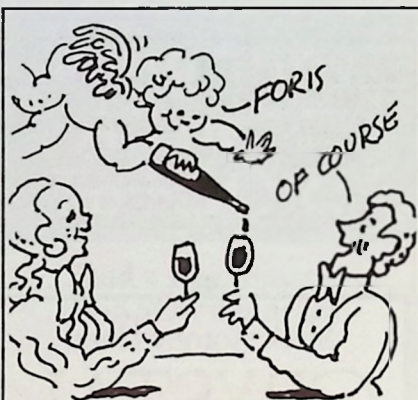


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Saturday

* by date denotes composer's birthday

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

Includes:

7:37 am Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise.

Includes:

8:30 am Nature Notes with Frank Lang

9:00 am Calendar of the Arts

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

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KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9 Klamath Falls

10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

Funding on KSMF by Ed's Associated Tire, Medford

Funding on KSBA by Trim Auto Body, North Bend

11:00 am Vintage Jazz with Robin Lawson

2:00 pm Four Queens Jazz Night

A series of live performances recorded in Las Vegas.

3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

10:30 am Metropolitan Opera

Local funding by Sun Studs, Roseburg

Feb 3 La Gloconda by Ponchielli. Nello Santi conducts, and the cast includes Ghena Dimitrova, Stefania Toczyska, Alexandrina Milcheva and Paul Plishka.

Feb 10 La Traviata by Verdi Michelangelo Veltri conducts, and the cast includes Edita Gruberova, Alfredo Kraus, and Paolo Coni.

Feb 17 Samson et Dalila by Saint-Saens Charles Dutoit conducts, and the cast includes Shirley Verrett, Plácido Domingo and Alain Fondary.

Feb 24 Rigoletto by Verdi Marcello Panni conducts, and the cast includes June Anderson, Birgitta Svenden, Luciano Pavarotti, Leo Nucci and Ferruccio Furlanetto.

2:00 pm The San Francisco Symphony

Feb 3 David Zinman conducts the Symphony in D for Two Orchestras by J.C. Bach; the Symphony No. 100 in G ("Military") by Haydn; and the Piano Concerto No. 25 in C, K. 503 by Mozart, with soloist Mitsuko Uchida.

Feb 10 Marathon

Feb 17 Eduardo Mata conducts *The White Peacock* by Charles Tomlinson Griffes; the Violin Concerto No. 2 by Bartok, with soloist Pinchas Zukerman; and the 1947 version of *Petrushka* by Stravinsky.

Feb 24 Jean-Pierre Rampal is soloist and conductor in the Andante and Rondo for Flute and Orchestra, K. 315 by Mozart, and conducts Mozart's Overture to *La Clemenza di Tito* and Oboe Concerto, K. 285d, with soloist William Bennett; and the Symphony No. 2 in D by Beethoven.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Feb 3 Studs talks with avant-garde jazz saxophonist and composer Anthony Braxton.

Feb 10 A. Scott Berg talks about his biography of Samuel Goldwyn.

Feb 17 Studs talks with Dr. Oliver Sacks about his new book, *Seeing Voices: A Journey Into the World of the Deaf*.

Feb 24 Gigi Mahon talks about her book *The Last Days of the New Yorker*.

5:00 pm All Things Considered

6:00 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop in Ashland; and Burch and Burnett in Coquille.

**6:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls**

Siskiyou Music Hall
Classical music until 2:00 am

6:02 pm American Radio Company of the Air
Garrison Keillor returns to live radio with a lively mixture of "classic" American music, his patented humor. Keillor also says he will "yank a couple of characters from Lake Wobegon and make them live in Manhattan for a while."

The program will share its time slot with re-runs of *A Prairie Home Companion*.

You can hear a repeat broadcast Sundays at 2:00 pm on all stations.

Local broadcast funded in part by Harry and David's Bear Creek Store

8:00 pm Sandy Bradley's Potluck
From Seattle, Sandy Bradley brings you a weekly variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by actress/singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Feb 3 A *Bluesstage* party from the legendary Tipitina's nightclub in New Orleans features Eddie Bo, Johnny Adams, and Walter "Wolfman" Washington.

Feb 10 Lonnie Brooks joins the southern honky-tonk queen Marcia Ball.

Feb 17 A program of zydeco features C.J. Chenier, son of zydeco giant Clifton Chenier.

Feb 24 New Orleans guitarist Snooks Eaglin performs at Tipitina's.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off



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When Quality Benefits Quality

Continued from Page 11

teenager, and was a featured soloist with orchestras by the age of sixteen. Even while earning a degree from Harvard in chamber music and theory, he was satisfying his multifaceted musical appetites by playing rock, country, folk, and New Orleans jazz on the side. In San Francisco several years later, he played with blues-rock guitarist Elvin Bishop and over the years has recorded with Bishop and other artists, including Peter Gabriel, John Hiatt, Juice Newton, and Doobie Brothers' Tom Johnston. He says his musical pantheon would include, besides the classical greats, Charles Ives, the Beach Boys, Miles Davis, Stockhausen, Copland, Chuck Berry, Paul Revere and the Raiders, Ray Charles, John Coltrane, Floyd Cramer, Jerry Lee, Aretha, The Band, John Cage, The Beatles, The Zombies, and Traffic.

That's a lot of influences to put together—all those musicians and Montana and matters of the heart, too. But Philip Aaberg is a fairly complex individual, and the ideas he expresses through his music come from a lifetime of blending the complexities as well as from a musical training rooted in things deeper than the technical competence he also shows. When he was in high school, he used to take the Great Northern Railway to Spokane every two weeks—600 miles and 12 hours one way—to study with Margaret Ott. It was she, he says, who gave him "the holy idea that music is not separate from community, that, in fact, we are, none of us, separate from each other or from the universe. Big stuff," Aaberg adds. "Environmental Awareness. Human Rights." Universal Truths without which any story is ephemeral and doomed. Something in Aaberg's music that reaches towards those moments of beauty, brilliance, or terror.

In addition to being features editor of the Guide, Diana Coogle is a literary artist with Arts in Education and teaches journalism at Rogue Community College. She enjoys writing in her home above the Applegate River of southern Oregon.

Cultural Equations

Continued from Page 23

on babysitters, dinner at a restaurant, or parking. The Tourism Division figures a multiplier rate of 1.94 for the state's tourism industry. Oregon's Film and Video Task Force uses a rate of 3.0. Our study adopted the rate of 2.5 statewide, which expands the economic impact of \$42 million direct spending in the arts to \$105 million impact on Oregon's economy.

The study reports only on nonprofit arts organizations and does not attempt to measure the economic activity of art galleries, individual artists, commercial publishing, graphic arts or related industries such as film and video or musical recordings. The Oregon Film and Video Task Force reports that its industry alone generates approximately \$50 million annually and employs more than 1,000 people. The study notes, too, the growing number of arts centers which are opening around the state. The creation of new venues lead to the stimulation of new economic activity in the arts, not to mention the considerable financial contribution these commitments make to local contractors, laborers, architects and suppliers. The report concludes that the arts industry is a major and significant part not only of Oregon's economy, but of its quality of life as well. The arts are a clean industry, labor-intensive, and contribute strongly to the pride we feel as Oregonians.



**Gina Ing,
Ron
Kramer,
and John
Baxter
rejoice
over a
generous
gift of
tapes
from 3M.**

My Mother's Feet

Shapely, arched, white.
So strong, yet light;
I wonder if she knew
Those feet were made for dancing.

Days on days she toiled,
Her flitting footsteps foiled
By cumbrous shoes they made her wear
To curb her urge for dancing.

Lifting loads, lulling babes;
Her beauty comes, but Ah! it fades;
They told her Satan lay await
For feet that crave for dancing.

Surely the One who made them light
Who made them arched and trim and white,
Who made them shapely, strong and lithe
Will watch them whirl in happy flight
Into His glory, out of the night,
Those feet He made for dancing.

No Traded Birthright

Shutters close about the senses;
High as the source of Brahmaputra
Climb the skeptic eyebrows.
Taste and smell gone inward,
Are selection and perception.

Trade softly, India
The Mahatma meditates.

Sight gone home is understanding;
The ear a cup to hold a concentrate
A pilfered people's longing.
Thin fingers, that were Touch, itself
Are Faith, itself, and Love, itself.

India, be hushed!
The Mahatma fasts and meditates!
Hush!

Syncopation

Away cadence! Begone metre!
What ferments inside is for neither.
Then where begin the tone?
Each his own — each his own —
 But God! How habits persist!
When most of life is yesterdays
The grade so grievously inclined
Can heels dig in — not slide? Find a way,
Find a way! Somewhere is mine.

Somewhere was mine. Curiously
I learned it from a caterwauling band
— to start my tone on the beat's last half
— to reach for the next, not breathing
for fear of missing. Learned to hold it
— hold it for the plunge — the leap-over,
learned to accent the unaccented
fooling myself somewhat
for there was no shifting of rhythm — really.

The stack of yesterdays grows towering — but me
I reach, I sink, I rise, I grasp
the beat's last half.

— *Hilda Matthea Montgomery*

Hilda Matthea Montgomery died in Ashland last September shortly after her 100th birthday. Matthea was the subject of several feature stories in the *Ashland Daily Tidings* during her life as a writer. Her first book, *Cradled in Thunder*, in which she traced the Norwegian immigration to Minnesota, was published in 1946 and became a bestseller in the Northwest. Much of it is based on family stories told as she grew up near Staples, Minnesota. Her second book, *The Color of Ripening*, dealt with the Wobblies (International Workers of the World) labor movement. She developed a first-hand understanding of the Wobblies as a young girl when she attended their meetings. Her third book, *In the Wake of Vikings*, which required several years of research, was published less than a month before her 100th birthday. Throughout her life, Matthea wrote poetry, often about current events which resulted in correspondence with several famous people, including Eleanor Roosevelt. Each of these three poems was written in a different period in the life of Hilda Matthea Montgomery.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

1 Exhibit: Watercolor Society of Oregon
1:00 to 5:00 pm in the UCC Art Gallery
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

1 and 2 Exhibit: Patricia Finch - Paintings
The Roaring Sea Gallery
Highway 101 at the
Whale Cove Restaurant
(503) 332-4444 **Port Orford.**

1 thru 3 Theater: Aristophane's "Lysistrata" A bawdy comedy celebrating the battle of the sexes.
8:00 pm Arena Theater, Villard Hall
The University of Oregon
1109 Old Campus Lane
(503) 686-4191 **Eugene.**

1 thru 11 Exhibit: "Walking in the Footsteps of the Anasazi: Color Photographs from Canyon De Chelly,"
by Gary Tepfer.
The University of Oregon Museum of Natural History
(503) 686 3134 **Eugene.**

1 thru 31 Exhibit: Antique Quilts
Illinois Valley Branch Library
129 West Palmer
(503) 592-3581 **Cave Junction.**

1 thru 3/4 Exhibit: 1990 National Juried Art Show
Presented by the North Valley Art League
1126 Parkview Avenue
Redding, California 96001
(916) 243-1023 **Redding.**

1 thru 3/31 Exhibit:
Patsee Hunter Parker - seascapes.
Hiroshi Ogawa - ceramics
Hours - 10 am to 5 pm Sunday - Saturday
The Second Street Gallery
175 2nd Street
(503) 347 4133 **Bandon.**

1 thru 1990 Exhibit: "Making Tracks: The Impact of Railroad in the Rogue Valley"
The Jacksonville Museum of Southern Oregon History
(503) 899 1847 **Jacksonville.**

1 thru 1990 Exhibit: "HANNAH: Pioneer Potters on the Rogue"
The Jacksonville Museum of Southern Oregon History
(503) 899 1847 **Jacksonville.**

2 Concert: IRC Talent Show
7:30 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-7151 **Ashland.**

2 thru 3/2 Exhibit: "Our Times"
An event in celebration of the Irving Berlin Festival. Gallery Hours: 1 to 5 pm daily
The UCC Whipple Fine Art Building
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

3 Concert: RVSO - Young Artists Concert
7:30 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6353 **Ashland.**

5 thru 7, 12, 13 Theater: "On Borrowed Time," dramatization by Paul Osborn, based on Lawrence E. Watkin's novel
8 p.m., Sunday matinee at 2 p.m.
Ocean Crest Stage
Allegany and 11th St.
(503) 347-2506 **Bandon.**

8 Chamber Music Concert: The Berlin Octet. East Germany's most outstanding chamber ensemble.
8:00 pm at the Beall Concert Hall
916 East 18th Ave.
(503) 686-5678 **Eugene.**

9 thru 11 Musical: "An Evening with Gershwin"
8 pm in the Betty Long Unruh Theater
Umpqua Actors Community Theater
1614 W. Harvard
(503) 673-2125 **Roseburg.**

10 Chamber Music Concert: The Berlin Octet. A program of music composed by Schubert and Francaix
8:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6331 **Ashland.**

10 and 11 The 12th Annual Sagebrush Rendezvous. A Western & Wildlife Art and Wine Tasting Party. 1 to 8 pm Saturday, 2/10 - Art Show Sale 3 to 6 pm Sunday, 2/11 - Wine Tasting and Art Exhibit

OIT "Fire Pit Lounge," Main Floor
College Union Bldg.
Oregon Institute of Technology
3201 Campus Drive
(503) 883-5030 **Klamath Falls.**

11 Concert: Youth Symphony

4:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-2040 **Ashland.**

14 Book Review: Books and Bagels

12:00 pm in the UCC Library
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

15 thru 3/12 Exhibit: Women in Art

An exhibit in honor of Women's History
Month. Gallery Hours: 10 am to 6 pm
Monday thru Friday
1:00 to 6:00 pm Saturdays
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

16 Concert: The Eugene Symphony Orchestra

8:00 pm in the UCC Jacoby Auditorium
Umpqua Community College,
1140 Umpqua College Road
(503) 673-0728 **Roseburg.**

16 and 17 Theater: "The Miser," directed by
Ralf McCormic. An outrageous adaptation
of Moliere's classic comedy.

The Linkville Players
1004 Main Street
(503) 884 6782 **Klamath Falls.**

16 and 20 Preview: The Oregon Shakespearean Festival's "Peer Gynt,"

adapted and directed by Jerry Turner
8:00 pm in the Angus Bowmer Theater.
Opens 2/23. For ticket information and
free brochures, write: Shakespeare
P.O. Box 158, Ashland, Oregon 97520
(503) 482-4331 **Ashland.**

17 Faculty Recital: James Hearon - violin

8:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6101 **Ashland.**

17 and 21 Preview: The Oregon Shakespearean Festival's "The House of Blue Leaves," by John Guare

8:00 pm in the Angus Bowmer Theater.
Opens 2/24. For ticket information and
free brochures, write: Shakespeare
P.O. Box 158, Ashland, Oregon 97520
(503) 482-4331 **Ashland.**

18 and 22 Preview: The Oregon Shakespearean Festival's "The Merry Wives of Windsor," by William Shakespeare

8:00 pm in the Angus Bowmer Theater.
Opens 2/24. For ticket information and
free brochures, write: Shakespeare
P.O. Box 158, Ashland, Oregon 97520
(503) 482-4331 **Ashland.**

22 Concert: The Rogue Valley Symphony

8:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6353 **Ashland.**

22 and 24 Preview: The Oregon Shakespearean Festival's "The Voice of the Prairie" by John Olive

8 pm in the Black Swan Theater. Opens
2/25. For ticket information and free
brochures, write: Shakespeare
P.O. Box 158, Ashland, Oregon 97520
(503) 482-4331 **Ashland.**

22 thru 24 Theater: Irving Berlin's "Annie Get Your Gun" 8:00 pm in the UCC

Jacoby Auditorium
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

22 thru 25 Theater: "Red Noses," by Peter Barnes 7:30 pm at the SOSC Dorothy

Stolp Theater
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6353 **Ashland.**

23 Organ Recital: Edward Hansen

8:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6101 **Ashland.**

23 and 24 Theater: "The Miser," directed by
Ralf McCormic. An outrageous adaptation
of Moliere's classic comedy.

The Linkville Players
1004 Main Street
(503) 884 6782 **Klamath Falls.**

23 thru 25 Theater: "Annie," directed by
Josie Reid Musical based on the comic

strip "Little Orphan Annie"
Little Theater on the Bay
Sherman and Washington
(503) 756-4336 **Coos Bay.**

24 Church Music Workshop: Edward Hansen

9:30 am in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6101 **Ashland.**

24 Choir Festival: SOSC Ecumenical Church Choirs

7:30 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6101 **Ashland.**

26 Concert: SOSC Symphonic Band

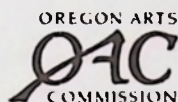
8:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6101 **Ashland.**

26 Chamber Music Concert: Belgrade Festival Strings

8:00 pm in the SOSC Music Recital Hall
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 482-6331 **Ashland.**

28 Book Review: Book and Breakfast

6:30 am in the Douglas County Justice
Hall Cafeteria
503) 440-4308 **Roseburg.**



Published with funding assistance from the
Oregon Arts Commission, an affiliate of
the National Endowment of the Arts

Guide Arts Events Deadlines

April Issue: February 15

May Issue: March 15

Any photographs submitted to the
Guide should be carefully marked to indi-
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are to be returned. This information
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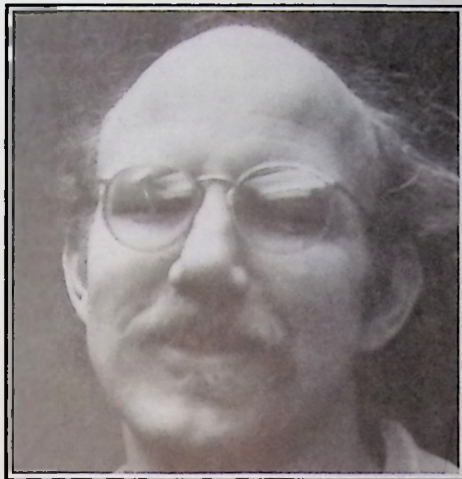
Calendar of the Arts Broadcast

Items should be mailed well in advance
to permit several days of announcements
prior to the event.

Mail to: KSOR Calendar of the Arts,
1250 Siskiyou, Ashland, OR 97520.

We Couldn't do it Without Them

Continued from Page 22



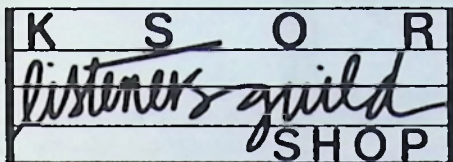
John Foster, jazz host



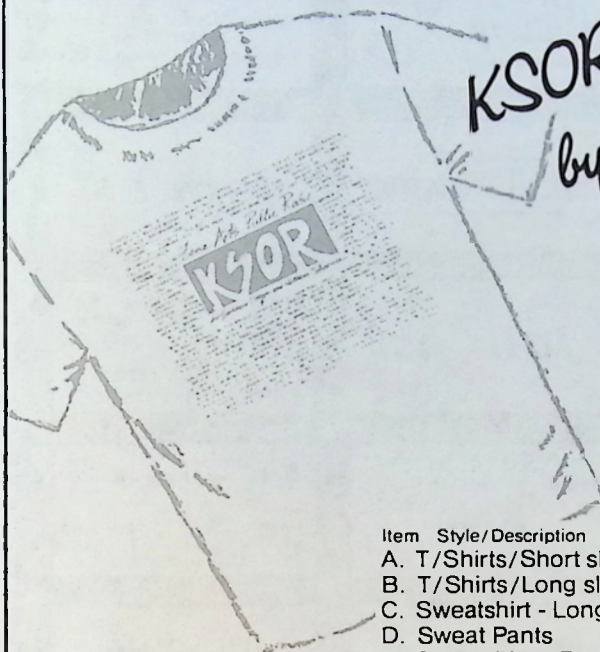
Bob Bertram, Possible Musics



Tom Trubenbach



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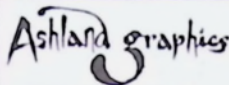
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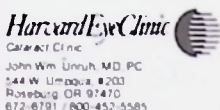


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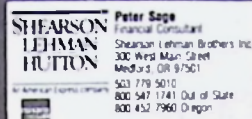
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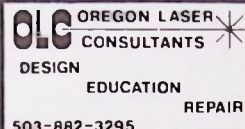
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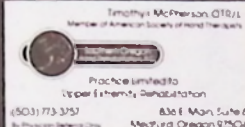
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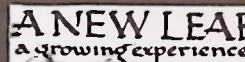
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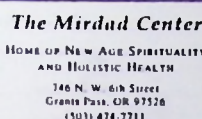
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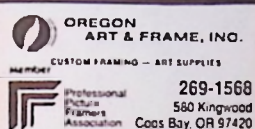
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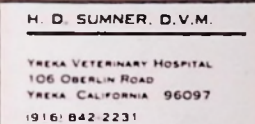


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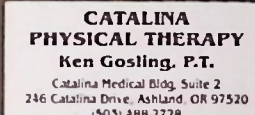
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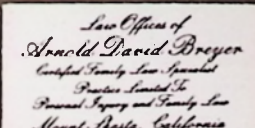


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John G. Apostol, M.D. PC

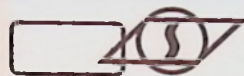
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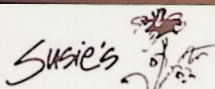
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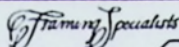
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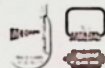
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